

# FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

## Splanky

NEAL HEFTI

Arranged by ROY PHILLIPPE

### INSTRUMENTATION

Conductor

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

1st B♭ Tenor Saxophone

2nd B♭ Tenor Saxophone (Optional)

E♭ Baritone Saxophone (Optional)

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet (Optional)

1st Trombone

2nd Trombone (Optional)

3rd Trombone (Optional)

Guitar Chords

Guitar (Optional)

Piano

Bass

Drums

### Optional Alternate Parts

C Flute

Tuba

Horn in F (Doubles 1st Trombone)

Baritone T.C. (Doubles 1st Trombone)

## NOTES TO THE CONDUCTOR

Neal Hefti composed “Splanky” for the legendary Count Basie was Basie’s nickname, derived from his unique style of piano voicing and sparse phrasing. An immediate favorite, “Splanky” is still performed by the Basie band today. I have tried to maintain the integrity of the piece while making it accessible to young musicians.

The rooftop accent (▲) is used throughout the arrangement. The rooftop accent is detaches but not staccato; think “daht” as a syllable to describe the rooftop accent. This accent is typical in jazz notation, and it is important that this accent be recognized and played accurately.

After the intro, saxes introduce the melody echoes by the piano and adding the brass on the repeat. Uniform articulation is critical for all the wind players.

The piano solo at measure 21 should be played lightly, recalling Basie’s distinctive style. Give the students an opportunity to hear the demonstration CD and, if possible, a recording of the Basie band for further reference. Brass accents lead into an alto sax solo accompanied by a background sax line with brass accents. The background figures should start softly and crescendo into the shout chorus in measure 45. If desired, the solos sections can be repeated with minor adjustments to the backgrounds. Both solos are 12-bar blues in E-flat concert. Regarding the improvised solos, I suggest the students first learn the written solos and then, when comfortable, begin to embellish the written solos rhythmically and melodically. This is a start toward basic improvisation.

In measure 49, I introduce what is commonly known as a ghost note. A ghosted note is an unaccented note where the pitch and articulation are suggested or implied rather than played full. In this figure, this first note of the crescendos beginning on the first and third beats is ghosted into the next note. This is a very effective phrasing technique.

After a brief bass solo, the main theme returns with trumpets and alto saxes first stating the melody and then echoes by the tenor and baritone saxes and trombones. The chart closes with a signature Basie piano ending with a little vocal support from the other members of the rhythm section. If desired, all the students can shout the “Count Basie” ending.

Please enjoy.

—Roy Phillippe



**Roy  
Phillippe**

An active composer/arranger in a variety of genres, Roy Phillippe has written a prolific body of work that has been performed by many leading ensembles, and has worked with such musical legends as Stan Kenton and Henry Mancini. He received a Bachelor of Music degree from Kent State University (OH).

CONDUCTOR  
JEM04013C

# SPLANKY

By NEAL HEFTI  
Arranged by ROY PHILLIPPE

EASY SWING  $\text{♩} = 120$  ( $\text{♩} = \text{♩}^{\text{♩}}$ )

C FLUTE

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

TUBA

GUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

FL. <sup>9</sup>

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

TUBA

GTR. <sup>E7</sup> <sup>A7</sup> <sup>E7</sup> <sup>B7</sup> <sup>E7</sup> <sup>A7</sup> <sup>B7</sup> <sup>B7(#5)</sup> <sup>E7</sup> <sup>C7(#5)</sup>

PNO. <sup>me</sup>

BASS

DRUMS <sup>Closed H.H.</sup>

9 10 11 12 13 14 15 16



FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

TUBA

GTR.

PNO.

BASS

DRUMS

21

Preview Only Requires Purchase

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

TUBA

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

FL. *mf* SOLO (OPT. AD LIB.) *CRESC. POCO A POCO*

ALTO 1 *mf* *CRESC. POCO A POCO*

ALTO 2 *mf* *CRESC. POCO A POCO*

TENOR 1 *mf* *CRESC. POCO A POCO*

TENOR 2 *mf* *CRESC. POCO A POCO*

BARI. *mf* *CRESC. POCO A POCO*

TPT. 1 *mf* *CRESC. POCO A POCO*

TPT. 2 *mf* *CRESC. POCO A POCO*

TPT. 3 *mf* *CRESC. POCO A POCO*

TBN. 1 *mf* *CRESC. POCO A POCO*

TBN. 2 *mf* *CRESC. POCO A POCO*

TBN. 3 *mf* *CRESC. POCO A POCO*

TUBA *CRESC. POCO A POCO*

GTR. *E♭7* *A♭7* *E♭7* *B♭m7* *E♭7* *A♭7* *B7* *B♭7* *E♭7* *C7*

PNO. *E♭7* *A♭7* *E♭7* *B♭m7* *E♭7* *A♭7* *B7* *B♭7* *E♭7* *C7*

BASS *CRESC. POCO A POCO*

DRUMS

33 34 35 36 37 38 39 40

FL. D7 A<sup>b</sup>7 G7 C7 A7 D<sup>b</sup>7 G7 END SOLO (45)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

TUBA

GTR. F7 B7 B<sup>b</sup>7 E<sup>b</sup>7 C7 F<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup>7

PNO. F7 B7 B<sup>b</sup>7 E<sup>b</sup>7 C7 F<sup>b</sup>7 B<sup>b</sup>7 SOLO

BASS

DRUMS

41 42 43 44 45 46 47 48



FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TBN. 1

TBN. 2

TBN. 3

TUBA

GTR.

PNO.

BASS

DRUMS

49

50

51

52

53

54

55

56

CHORDS: A17, A17, A6, A17, E17, D17, C7, F7, F#17, B17 G7, C7, F#17, C7, D17, D7

SOLO

FILL

ENS.

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TBN. 1

TBN. 2

TBN. 3

TUBA

QTR.

PNO.

BASS

DRUMS

12.

60

F#m7

Bb7 Eb6

Eb7

A17

Solo

Closed H.H. behind Bass

57

58

59

60

61

62

63

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

TUBA

GTR.  $E\flat 7$   $B\flat m 7$   $E\flat 7$   $A\flat 7$   $B\flat 7$   $B\flat 7(\#5)$   $E\flat 7$   $C7(\#5)$

PNO.

BASS

DRUMS

64 65 66 67 68 69

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